

the loyola of montreal happening

OCT. 15, 1973

Residence: The 24 hour college life



by Janice Buxton

Residence life has come a long way from the days when living was doled out in terms of four eleven o'clock passes per month, three midnights, two one o'clocks, and maybe one or two sleep-outs, and repeated failure to conform to the regulations could result in the termination of not only your residence life, but just possibly your college career.

On the other hand, it's also a long way from being the non-stop beer bash or orgy that some people think is the result of the new freedom in residence.

Residence has gone full circle from rigid rules to complete freedom, and now seems to have settled somewhere in between. The first few years of no-rules is described by one student as a period of "anything goes, and anything went". It was not uncommon for residence to be re-

ferred to as a "zoo", and what they were referring to was the great population of dogs, cats, birds, gerbils, and other assorted animals including a boa constrictor and a duck with a continuous and unusually loud quack that left its mark all over the hallways.

Rules are back, but they are rules that are formulated and approved by the students themselves and apply mostly to safety and courtesy to others. There are no pets in residence these days. Brawling in the halls has been outlawed (with the exception of frequent water fights that are considered part of the life). Quiet hours have been established by mutual consent.

Residences must be doing something right. A few years ago, research showed that they were on a downward trend, and thought was given to doing away with them. Last year at Loyola, there were 700 applications for the 250 places available. This new interest in residence

life is also apparent on other campuses.

Residence facilities and fees

Residence facilities at Loyola consist of two buildings, Hingston Hall right on campus, and Langley Hall on Sherbrooke. Both are co-educational but the male to female ratio is 2 to 1. Hingston is a modern complex with two four-floor wings centered by a main entrance and common lounge. One hundred and fifty students live in the singles and doubles available. Each floor contains a TV lounge and kitchen. Langley is a sprawling older structure that provides apartment-style living for its 96 residents. One apartment may contain three, four or five single or double bedrooms with shared washroom and kitchen facilities.

The recent addition of kitchen facilities has increased the economic desirability of residence. For room only, singles average out to \$75 per month, and doubles average out to \$65 per month. Residences are still considered to be slightly more expensive than apartment living, but with increasing Montreal rents, the gap seems to be narrowing.

Shared washroom facilities may be considered a bit inconvenient, but residents dispute outside claims that lack of privacy is a major drawback. They maintain that it is always possible to get away from it all by shutting your door, by making use of one of the study rooms available, or heading somewhere else.

Peter Brown, newly-appointed Director of Residence Life, points to safety, security, programming and lack of landlord hassles as the major advantages residence life has over apartment-living. He also views it as "the completion of the educational process that provides the ways and means to get that part of college that is not offered in class. It is an education in life that teaches students to get along with their neighbors and the community". He stresses that he is a "professional program planner" whose function is to facilitate the development of the community contained in residence. He is not, he emphasizes, a maintenance man. Nor is he a policeman.

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Loyola Enrolment Soars

One of the few universities in the country with an increased enrolment, Loyola has registered 9,872 students in the day and evening division this year. Of these, 4,672 are registered in fulltime University and Collegial II. Evening Division accounts for 5,200 students. This year, Collegial I was not offered at Loyola.

University enrolment (apart from Collegial II) has increased by 904 students. Evening Division is up 300.

Grendon Haines, Director of Admissions, says that the increase is due in part to transfer students and

to older students returning to university programs. University structures, he says, allow students to leave and continue on at a later date, and many are doing this.

Doug Potvin, Director of the Evening Division, says that the Evening Division has shown a student enrolment increase each year, and this year has seen a return of student interest in job-oriented courses. This year the Faculty of Commerce leads in course enrolment with 1300 registered in Business Administration and 1100 in Accounting.



On one of his strolls through Hingston, Peter Brown spots an unusually colorful decorated door. His knock is answered by a shy first year resident. "Did you do that?" he asks. She looks as though maybe she has heard it wrong, maybe she wasn't supposed to do that after all, and why is the Director of Residence Life asking her about it? She hesitatingly says "Yes", to which Peter replies "Wow, it really looks great!"

The old dorm style residence with uniformity on every turn and rules that covered everything from how-to-hang-posters to how-many-can-be-hung has given way to an atmosphere that makes you think people actually enjoy living there, and consider it home. The new emphasis on individuality is not limited to decor.

"It provides more than a place to sleep or stay. It gives you a chance to develop your own identity, to check things out, to develop your own standards and values, and to belong to the college life."

A fourth year resident

Residence has been accused of increasing the pressure to conform, but as one student maintains, "it could also be a lesson in defining your own individuality". While many first year students may wish to be in on everything in an effort to be accepted, they soon develop the art of self-discipline. "The pressure to be accepted is an inside pressure", says one veteran of residence life. "After a while, you learn that you can do your own thing, and still be accepted".

"Before I came to residence, I thought that only sisters hung around in rollers and nightgowns. Then I discovered it's a part of life".

Second year resident



This learning about life is a recurring comment expressed by residents. Most state that their initial reason for choosing residence life was the obvious one of meeting people, but this is quickly expanded into "getting to know people, different kinds of people, and learning to live with them". An important part of this learning, says one student, is learning to bend.

In defense of co-educational life, students deny any allegations that proximity breeds promiscuity. "It's not quite a brother-sister thing that develops", is how one student attempts to describe it, "but it is more like a family situation. It's a very natural and open way of life".

Peter Brown points out that co-educational residences have resulted in an atmosphere that is "quieter, safer, and lesser aggressive", noting that the floor with the most noise and the highest damage rate is the only all-male floor.

"After a few years of residence life you achieve a certain level of awareness that would be difficult to attain without that kind of living. You're more aware of the college, of Montreal, and of life in general".

Fourth year resident

Residents maintain that they develop a greater sense of belonging to the college because they are a part of it all the time. The location makes it easier to become involved in many college activities. But there is always someone around ready to go pub crawling or exploring in other parts of Montreal.

The new freedom in residence and co-educational living may offer many benefit to students, and the way of life is undoubtedly an interesting one. But there are still those who cannot resist reminiscing about "the good old days", and mourn the demise of that all-important tradition: the party raid.

No more rules may mean no more hassles, but it also means "no more trophies on the wall, no more of the thrill of getting away with something".

Esther Wertheimer sculpture praised in Toronto



The Globe and Mail says "the fluidity of movement of both dancers and athletes in motion fits beautifully with Wertheimer's style of sculpting. She concentrates on long, thin lines that convey the vitality and aesthetic qualities of youth". The Canadian Jewish News likens it to "a solidified three dimensional spontaneous gesture drawing, for the figures dance, run and jump in a captured state of split-second activity".

Held during the latter part of September at the Lillian Morrison Art Gallery in Toronto, the exhibition was a combination of three series, one on ballet dancers (an area that she has been involved in as an observer, a dancer, and a sculptor), one on athletes, and a third that depicts biblical and traditional themes.

She is planning another exhibition in Quebec City in the late winter, and one in Montreal in March.

MacEwen's reading "Compelling"

by Dr. Elspeth Buitenhuis

Beginning with her poem, "Lilith", Gwendolyn MacEwen entranced her audience in the Bryan Building's Room 206, Thursday, October 4. In this poem from her most recent collection, *The Armies of the Moon*, 1972, Adam's fiendish first wife lurks within the poet and causes "all fine achievements" to "fall beneath her feet like skulls". Miss MacEwen's preoccupation with the demonic forces inside man (or, more particularly, woman) are familiar to those who know her earlier poetry from *The Shadow-Maker*. This book, which won the Governor General's Award in 1969, explores the dark, hysterical destructive powers through a private mythology of magicians and shadow-makers.

Miss MacEwen explained that her interest has now shifted somewhat towards a concern for animals—especially those "half-plant, half-animal things... (Sea Things)". The fact that, as she said, "they have been taking it longer than we have" has compelled her to think about the implications of the "victimization" process. Survival—that catch-word of Canadian literary criticism since Margaret Atwood's book of that name—concerns Miss MacEwen profoundly.

In a world where it's eat or be eaten, where the poet imagines "something is eating away at me/ with splendid teeth," fear and horror often result. Miss MacEwen read several poems on the subject of fear, explaining that she herself is plagued with several such phobias. This is, perhaps, the inevitable consequence of possessing as sensitive an imagination as hers. Sometimes, as a form of therapy, she laughs at

fear as in "Flight One", a brilliant parody of a Flight Captain's message to the passengers.

But for the most part she is haunted by images of suffering like the petrified figures at Pompeii, a child in the Warsaw ghetto, or a madman in a mental hospital.

Some of the poems deal with love—the inviolable sleeping lover, "Hypnos", or that one moment in a relationship when it all hangs together as in "The Hour of the Singer." Miss MacEwen's love poems exhibit a subtle tenderness rare in such a

precarious world. Others deal with random situations she encounters such as "Manzini" the escape-artist or the old black man on the train who gives her his compass so that she can "get ahead in life."

Her reading was excellent—not only because the poetry itself is exciting—but also because Miss MacEwen recited rather than read the poems. Most of the selections were from *The Armies of the Moon* which is her fifth book of poetry to date. So compelling was her performance that the audience requested more poems

before the discussion could begin. In that discussion Miss MacEwen mentioned her impending search for her roots. Concerned until now primarily with Egyptian mythology (Her latest novel is *King of Egypt, King of Dreams*, 1971), she has now an interest in exploring her own past which is Scottish-Irish. Her family motto, "We will flourish," and family crest, a tree growing from a split rock, have until now, she says, been only half-realized. It will be interesting to see what direction she takes next.

"Glass Menagerie" set free on stage

by Bruce Bailey

Tennessee Williams' spellbinding memory-play *Glass Menagerie* opened a four-day run on Oct. 11 at Loyola before leaving for a tour of local high schools. Although the play ordinarily weaves a melancholy web of disenchantment, Director Paula Sperdakos has shrewdly assessed her audience and wraps her cast not in gossamer, but in lime-light. With an extraordinarily keen eye for the comic in Williams' lines, she has reminded us that the menagerie is only the side show of a circus, and that the animals must eventually leave their musty cages for the centre ring.

A drawback to the otherwise reliable production was a set which was overcrowded and underwhelming. The narrator tells us that "the play is a memory", but I wish that he

had not remembered so much furniture. A good deal of it obstructed graceful movement or blocked the view from the front and side seats. If the intent was to create a claustrophobic atmosphere, then perhaps such a disproportionate space should not have been given over to an escape route, the alley outside the apartment. After all, the alleys Williams prescribes for the set are probably holdovers from his short story "Portrait of a Girl in Glass" in which Laura, caught in her own metaphorical cul-de-sac, is frightened by the screams of a cat cornered by dogs in the blind alley outside her window.

But maybe such a ponderous matter is better put aside for your enjoyment of this season's light-hearted opener.

New at the Bookstore

CONFESSIONS OF AN AUSCHWITZ NUMBER (A-18260) by Joseph Rogel. Mr. Rogel is a sixty-odd year old University I student at Loyola and a survivor of the Auschwitz concentration camp. His poems relate his experiences. (Dawson College Press, \$2.00).

I, NULIGAK, edited and translated by Maurice Metayer. An autobiography of a Canadian Eskimo dedicated to a vanishing way of life. (Pocketbooks, \$1.25)

OPEN MARRIAGE by Nena and George O'Neill. A new and original approach to marriage that is based on the freedom of each partner to have relationships with others. (Avon, \$.95).

Sheffield defines qualities of good teaching

by Dr. John McGraw

On October 3 Dr. Edward Sheffield, Professor of Higher Education at the University of Toronto, presented to an audience of 20 some of the findings from four years of research regarding the quality of teaching received by graduates of 24 Canadian universities. The 1000 respondents out of a total of 7000 queried formulated 53 criteria in evaluating their former university teachers. The following ten qualities were those most frequently mentioned as indicative of teaching excellence:

1. Mastery of subject
2. Thorough preparation and orderly presentation
3. High rate of relevancy of classes to practical life
4. Encouragement of questioning and tolerance of divergent positions
5. Enthusiasm for subject
6. Availability and approachability
7. Care for the student as student and as person
8. A sense of humour
9. Effective employment of teaching aids.
10. An assortment of ethical attributes that includes sympathy, kindness, warmth, and justice.

Since these qualities were ranked not in a preferential order one could surmise from the totality of Sheffield's remarks that character and personality traits were considered of at least equal importance to those traditionally regarded as purely or predominantly academic. Part of the difficulty inherent in student evaluations of teaching lies in the fact that the traditional hallmarks of good teaching have been established almost exclusively by the professors without the necessary, much less efficient condition of student input and feedback available by, for example, valid course evaluations.

The research also included an examination of essays submitted by twenty-four superior university teachers who, while they had very diversified profiles, were similar in their agreement as to the chief elements of teaching. They concurred that teaching requires: first, stimulation of genuine learning; second, enthusiasm for the subject; and third, positive attitudes toward students. These teachers felt obliged to re-state what is obvious, and therefore hidden, namely, efficacious (effective and affective) teachers and teaching require an understanding of the processes of learning and respect for the learners.

Furthermore the essays revealed that while these teachers relied mainly on lecture methods, albeit with distinctive nuances, they utilized instructional technologies and techniques in a personalized manner.

Another characteristic of these teachers was that they tended to be elected and/or appointed to positions both within and without the university community and these positions were thought to enhance their performance as teachers. Whether this aided their attempts to bring the world to their teaching or their teaching to the world or both, it does seem to indicate that kind of a fusion of knowledge and action which they and the survey respondents sought.

An additional facet was their conviction of being truly fortunate not only as being teachers but as being teachers of their specific subjects.

This seems to coincide with the survey's report that teaching excellence is marked by enthusiasm which explains perhaps at least one kind of humour. A possible correlation here is what Sheffield ascribed to good teachers, that is, their being immensely human, tainted with faults and shortcomings. Certainly to regard one's subject as the most important, absolutely speaking, must be a comedy of the higher lunacy, awesome and awful in both its sublime and ridiculous phases. I had thought only philosophy teachers were given to such extravagant claims and now I begrudgingly must acknowledge that this dubious accolade is shared by other teachers.

One conclusion seemingly uppermost in Sheffield's mind (this might explain the title of his book emanating from this research, *Teaching in Universities: No One Way*) was that there are many teaching methods, styles, and approaches which can be successful. Of course there are many ways to fail. Forty of the respondents stated that they never encountered any good teaching.

Another conclusion was that in all probability there are "born teachers" but that these rarely maintained their proficiency much less attained excellence without considerable effort. The critical factor in teaching is attitudinal but the array of ingredients necessary for excellence is a formidable challenge for even the natively endowed professors.

To facilitate improved attitudes toward teaching it is mandatory to augment proper motivation; ways and means to reward good teaching must be devised so that such teaching is regarded as equal to research and publication. While it is inconceivable that one can become or remain a good teacher without consistent research it does not follow that a good teacher need publish.

A reward system (nothing was stated about any penalty system) would necessitate course evaluation wherein levels of teaching performance can be adequately articulated

Harry Hill sponsors visit of Pepusch: Mime Extraordinaire

by Bruce Bailey

On October 6 in the F.C. Smith Auditorium, Pepusch led his receptive audience wherever his engaging imagination directed him, and he convinced us that he was whatever his loquacious body said he was. Pepusch can be a fly in a sticky death-trap, a violinist-turned-violin, a lackey-turned-machine, or the entire cast of a fourteenth century love story—but underneath it all he is Peter Siefert, German mime-actor and co-director of the Zimmertheater Tübingen.

Abandoning the restrictions of ordinary modern mime, Pepusch occasionally used his voice, made noises and used props to convey the enriching potential of mime in the company of other theatre conventions. These experiments with form in his two-hour "Circus Macabria" unfolded as enchanting vignettes, disturbing fables and a portrait of the artist as a young victim.

One of the hallmarks of Pepusch's performance was his adoption of the unexpected point of view. As the story of Hamlet has been told afresh through the perspective of Rosencrantz and Guildenstern, so Pepusch filters his account of "Duels 1, 2, 3 and 4" not through the duelists,

but through the referee; "The Electric Chair" is about the executioner, not the condemned man; the fly of "On the Fly-glue" is a hapless victim, instead of the victimizer of a hapless man; Pepusch's neurotic traffic cop is portrayed from the inside out, rather than through the eyes of a nervous traffic violator.

On the whole, Pepusch sympathizes with the victim without becoming maudlin, and he moralizes without priggishness. His fable satirizing the well-worn Nuremberg excuse, "I was only doing my duty", was exceptionally funny even though the analogy of post-war hand-washing to clean-ups after writing and gardening could have been rather grim.

Pepusch also made every attempt to reach out and gather in his audience. From the opening sketch, in which he gave us a sense of the shyness of the performer before his public to the coy beckoning of the executioner to the audience, the artist insistently chipped away at the "fourth wall".

And all was done without pretension. Even the smallest children giggled throughout most of what they must have taken to be simply a one-clown circus.

but this in turn requires the elaboration of more sophisticated evaluational techniques than those generally used. Both the quantity and quality of the input must be increased to render course evaluations truly valid.

The survey also showed that students are usually most fair in their appraisals. For example their evaluation of professors remained constant irrespective of the grades they obtained. The graduates were very cognizant of their teacher's sense of equality and equity and few seemed duped by a teacher engaged in a popularity contest or by the teacher as actor if he or she did not possess many of ten top qualities in addition

to his dramatic abilities. Mistrust of students seems to be in direct proportion to the teacher's insecurity.

If it is true that education has become the first value choice of modern man, and knowledge the central resource of a modern community, then teacher and students find themselves in both the best and the worst of times. Teachers may forget how difficult learning or re-learning sometimes is, while students may not be sufficiently aware of how truly arduous a task it is to teach consistently well. Hopefully Professor Sheffield's book will be instrumental in improving the quality of both.

What's your view?

THE QUESTION

Would the world be a more pleasant place in which to live if everyone told nothing but the truth?

THE ANSWERS



Janet Reed - University I

If everyone told the truth all the time there would be a lot less interest in daily life.



Pat Flaubert - Collegial II

A lot of hurt and unnecessary pain to others can be eliminated by not saying anything rather than telling the truth. I think that sometimes it is better not to say anything, the truth isn't always good.



Gerry Mulinoff - University I

I don't think everybody should tell the truth all the time because by telling the truth you can hurt people instead of doing them good. Little white lies and even big lies are very important if they keep someone from getting hurt.

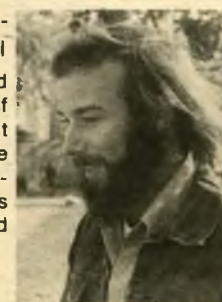


Philip Clavel - University I

I don't think the world would be a better place to live in. There have to be some hidden things that give us some goal to head for.

Marty Castonguay - University III

I think the world would be a pretty dull place if the truth was told about everything. It would be nice to have a happy medium where the truth is told half of the time and only about certain things.



loyola of montreal happenings

OCT. 15-31

MONDAY

October 15

Native Peoples of Canada Lecture
Speaker: Ernest Bennedict, founder of the North American Indian Travelling College.
Topic: The Canadian Native Experience: The impact and implications of contact prior to 1867.
Time: 7 p.m.
Place: Drummond Science Room 103
Admission: Free

Transcendental Meditation Lecture
Time: 4 p.m.
Place: Room A-511

Through October 30
Photography Exhibition
Nova Scotia College of Art display of manipulated images and prints.
Place: Vanier Library
Time: Daily 8 a.m. - 11:30 p.m.
weekends 9 a.m. - 5 p.m. also at Loyola Arts Workshop, 7308 Sherbrooke St. W.
Time: daily 10:30 a.m. - 6 p.m.; Tuesday and Thursday nights, 6 p.m. - 11 p.m.

TUESDAY

October 16
Career Planning Seminar
Time: Noon - 1:15 p.m.
Place: Room A-128
Topic: "HOW TO WRITE A RESUME"

ITALIAN FILM SERIES
Documentaries on The Arts and Sciences and Tourism.
Time: noon - 5 p.m.
Place: Drummond Auditorium

WEDNESDAY

October 17
Communication Arts Film Series
Edward Buzzell's "Song of the Thin Man" with William Powell and Myrna Loy plus "The Killers" with Burt Lancaster and Ava Gardner
Time: 7 p.m. and 8:45 p.m.
Place: F.C. Smith Auditorium
Admission: 99¢

ITALIAN FILM SERIES
(Free)
Time: Noon - 5 p.m.
Place: Drummond Auditorium

CAMPUS MINISTRY SHARE SUPPER AND LITURGY
Bring your own supper to be shared in a common meal followed by celebration of the Eucharist.
Belmore House, 6 p.m. - 9 p.m.

FRIDAY

October 19
LOYOLA STUDENTS' ASSOCIATION FILM SERIES
(99¢)

DAILY MASS

A short Liturgy for the community.
12:05 p.m. - 12:25 p.m. - Mon. - Wed. - Fri. Loyola Chapel; Tues. - Thurs. Hingston Hall Chapel.

"The Devils" directed by Ken Russell with Vanessa Redgrave
Time: noon, 3 p.m., 7 p.m. and 9 p.m.
Place: F.C. Smith Auditorium

HOCKEY GAME

- Loyola vs Sir George Williams
Time: 7:30 p.m.
Place: Athletic Complex Rink

MUSLIM STUDENTS' ASSOCIATION

Religious prayers
Time: Noon - 1 p.m.
Place: Room C-311

SATURDAY

October 20

SOCCER GAME

Loyola vs Sir George Williams
Time: 2 p.m.
Place: Athletic Complex

HOCKEY GAME

Loyola vs Alumni
Time: 7 p.m.
Place: Athletic Complex Rink

LECTURES AND WORKSHOPS ON WAYS OF PRESERVING OUR FORESTS, ANIMALS, BIRDS, FISH AND OTHER ECOLOGICAL ASSETS.
Sponsored by The Canadian Nature Federation and The Province of Quebec Society for the Protection of Birds.
Time: 9:30 a.m. - 5 p.m.
Place: F.C. Smith Auditorium, Loyola Campus
Admission: Free

SUNDAY

October 21

SUNDAY NIGHT FILM SERIES SPONSORED BY RESIDENCES.
Carson McCullers "The Heart is a Lonely Hunter"
Time: 8 p.m. and 10 p.m.
Place: Drummond Room 103
Admission: 99¢

TRANSCENDENTAL MEDITATION LECTURE

Time: 8 p.m.
Place: Room A-310

SUNDAY EUCHARIST

A time of celebration and worship.
Loyola College Chapel, 11:15 a.m.
Celebrant: David Eley, S.J.

MONDAY

October 22

VISITING LECTURER SERIES
presents the renowned French philosopher and author Dr. Paul

HEALTHY RIDER VAN ON CAMPUS

with information on health issues, drugs, birth control, V.D., nutrition etc.
Every second Tuesday - Quadrangle.

Ricoeur, Vanier Auditorium, noon; F.C. Smith Auditorium, 8 p.m.

Prayer Meeting - A time of silence or shared prayer, Belmore House, 7:30 p.m. - 8:30 p.m.

TUESDAY

October 23

ENGINEERING UNDERGRADUATE SOCIETY FILMS

(Free)
"The High Energy People"
Time: noon - 1 p.m.
Place: Vanier Auditorium

CAREER PLANNING SEMINAR

Time: noon - 1:15 p.m.
Place: Room B341
Topic: How to get a job

LEANDRE BERGERON AT LOYOLA
discussing Quebec and its future.
Time: 1 p.m. - 2:30 p.m.
Place: To be announced

WEDNESDAY

October 24

COMMUNICATION ARTS FILMS SERIES

(99¢)
"Gumshoe" with Albert Finney and "On the Waterfront" with Eva Marie Saint, Marlon Brando, Rod Steiger.
Time: 7 p.m. and 8:45 p.m.
Place: F.C. Smith Auditorium

CAMPUS MINISTRY FILM ON SRI CHINMOY

"A day in the life of a Spiritual Master".
Vanier Auditorium, Noon - 1:30 p.m.,
Admission: Free

THURSDAY

October 25

through Saturday, October 27
ITALIAN THEATRE
presents LA LOCANDIERA by Carlo Goldoni directed by the College's Dr. Carmine Di Michele.
Time: 8:00 p.m.
Place: F.C. Smith Auditorium
Admission: Free

CAREER PLANNING SEMINAR

Time: Noon - 1:15 p.m.
Place: Room A-128
Topic: "Thinking About The World of Work"

FRIDAY

October 26

LOYOLA POETRY SERIES

Poets read from their work
Speaker: Adrian Henri
Time: 8:30 p.m.

Place: Sir George Williams Art Gallery Hall Building, Sir George Campus
Admission: Free

LOYOLA STUDENTS' ASSOCIATION FILM SERIES

(99¢)
"The Valachi Papers" with Charles Bronson
Time: Noon and 3 p.m.
Place: F.C. Smith Auditorium

SOCCER GAME

Loyola vs CMR
Time: 4 p.m.
Place: Athletic Complex

SATURDAY

October 27

PHI KAPPA THETA BEER BASH

open to all
Time: 4 p.m. - 9 p.m.
Place: Guadagni Lounge
Beer: 3 for \$1.00

FOOTBALL GAME

Loyola vs Bishop's
Time: 2 p.m.
Place: Athletic Complex

SUNDAY

October 28

SOCCER GAME

Loyola vs MacDonald
Time: 2 p.m.
Place: Athletic Complex

TUESDAY

October 30

LOYOLA TOMMIES HOCKEY GAME

Loyola Tommies vs Alumni
Time: 8 p.m.
Place: Athletic Complex Rink

WEDNESDAY

October 31

SCIENCE BEER BASH

open to all
Time: 8 p.m. - 2 p.m.
Place: Guadagni Lounge
Beer: 3 for \$1.00

COMMUNICATION ARTS FILM SERIES

(99¢)
François Trauffaut's "Tirez sur le pianiste" with Charles Aznavour and "Il Bidone" by Federico Fellini with Broderick Crawford
Time: 7 p.m. and 8:45 p.m.
Place: F.C. Smith Auditorium

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